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Hopkinson, Francis
[Songs. Selections]
Colonial love lyrics

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Schmidt's Educational Series No 213A



Colonial Love Lyrics

*Six Songs
by*

FRANCIS HOPKINSON

(1737—1791)

*Edited and Augmented
by*

HAROLD V. MILLIGAN

Soprano or Tenor

Mezzo-Soprano or Baritone

Price \$1.25 each

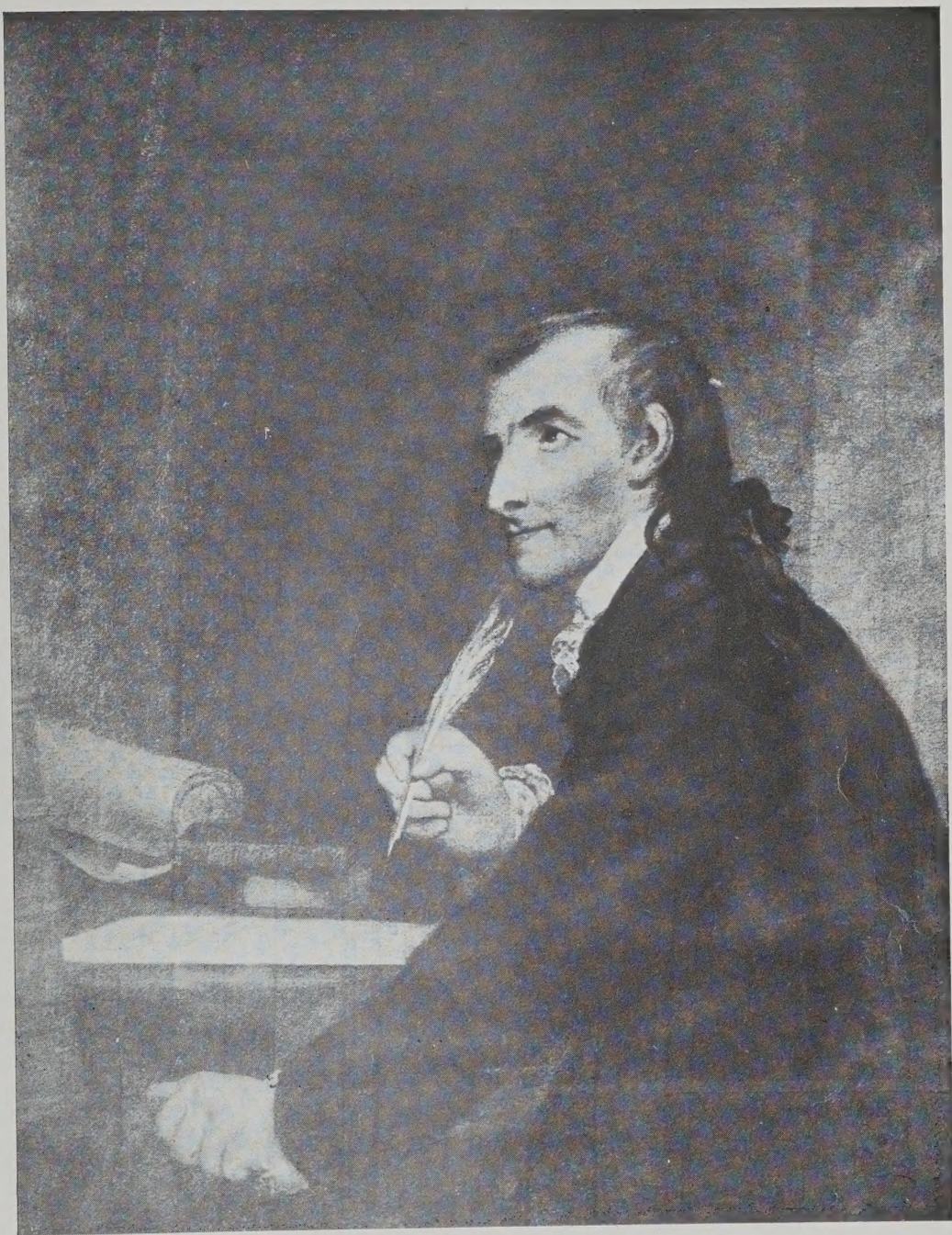


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Francis Hopkinson

Mount Vernon Feb 15th 1789

Dear Sir,

We are told of the anaysis
persons of Musick in ancient times; but the
stones of its effects are so surprising that
we are not obliged to believe them, unless
they had been founded upon better authority
than Poetic assertion - for the Poets of old
(what ever they may do in these days) were
thoroughly addicted to the marvellous, - and
if they doubted the truth of their relate
ons with respect to the power of Musick,
they were fully convinced of their falsity
- because should not, for the honor of
my Country, when that we are left by the
Ancients at an unmeasurable distance
every thing; - and if they could with
the ferocity of wild beasts - and draw
the trees of the forest after them - and could
even claim the persons of God by their
Musick, I am sure that your production
would have had at least virtue enough
in

is then (without the aid of force or in
thunder) to rattle the ke of the Delavan
i note book - and in that case your staid
have had an earlier acknowledgment of
your favor of the 1st of December which
came to hand but last Saturday. -

Gravely, admit the force of your
distinction between "a thing done and
"a thing to be done" - and as I do not be-
lieve that you would do "a very bad thing
indeed" I must ever make a virtue
of necessity, and defend your performance
if necessary, to the last effort of my man-
ual abilities. -

But, my dear Sir, if you had
any doubt about the reception which
your work would meet with - or had the
smallest reason to think that you should
need any assistance to defend it - you have
not acted with your usual good judgment
in the choice of a Cadastre; - for, should
the tide of prejudice be then in favor of
it (and I am sure it is) the test of opinion
on either side of the matter, that ever the matter
of Divinity does not ensure universal
concurrence)

concurrence) what, alas! can I do to sup-
port it? - I fear neither was one of the
topps, nor raises a single note on any other
next to convince the unbelieving. - But
I have, for ever, one argument which will
prevail with persons of true taste (at least
in America) - I can tell them that it is the
production of M^r. Washington

With the compliments of M^r. W^{ash}
Washington added to mine, for you 6 years
Jan. Dear Sir

Your most obed^t and
very aff^{ct} servant

G. Washington

The Hon^{ble} Thomas Jefferson



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Preface

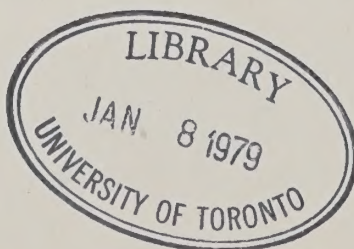
Statesman, jurist, musician, essayist, poet, painter, dramatist and inventor, Francis Hopkinson was one of the most versatile men of the Eighteenth Century. His patriotic activities were of sufficient importance to make him one of the leaders of American thought during his lifetime and to win him a permanent place in history, but they have somewhat overshadowed the equally potent influence of his artistic endeavors. The quality of his work in all these varied fields is always distinguished, and becomes even more noteworthy when the fact is taken into consideration that he was one of the first in America to venture into the Arts.

That he was the first American to attempt the composition of music has been established by Mr. Oscar G. Sonneck, to whose historical researches the Editor of the present volume wishes to acknowledge his great indebtedness. Thanks are due also to Mrs. Florence Scovil Shinn and Mr. Edward Hopkinson for courtesy in allowing access to manuscripts and records, and to Mr. George Rasely for enthusiastic co-operation.

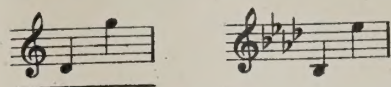
Of the songs in this volume, two, "The Garland" and "With Pleasures Have I Passed My Days" were composed about the year 1760 and were never published. The other songs were composed between 1760 and 1789. After the fashion of the time, the composer set down only the melody and the bass, leaving the harmonic background to be filled in by the harpsichordist. While I have endeavored to reproduce the original as closely as possible, I have thought best to avoid the redundancy which occasionally indicated the composer's lack of practised skill in handling his musical material. It was also found necessary to alter in some instances the outline of the vocal melody as well as the implied harmony. These alterations in the text, I hope, have not impaired, but rather enhanced the spirit and charm of the original.

Francis Hopkinson, patriot, Signer of the Declaration of Independence, intimate friend and adviser of Washington, Franklin and Jefferson, is an outstanding figure of the times in which he lived; may we not find an equally important and permanent place in our histories for Francis Hopkinson, the Pioneer in American music?

HAROLD VINCENT MILLIGAN



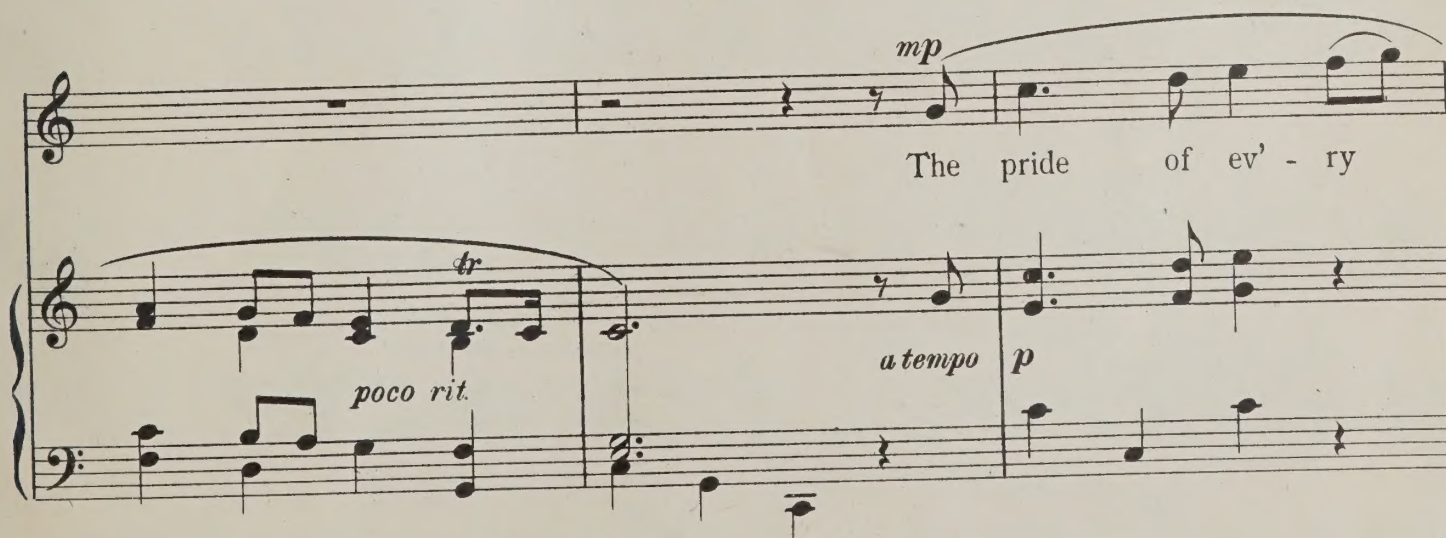
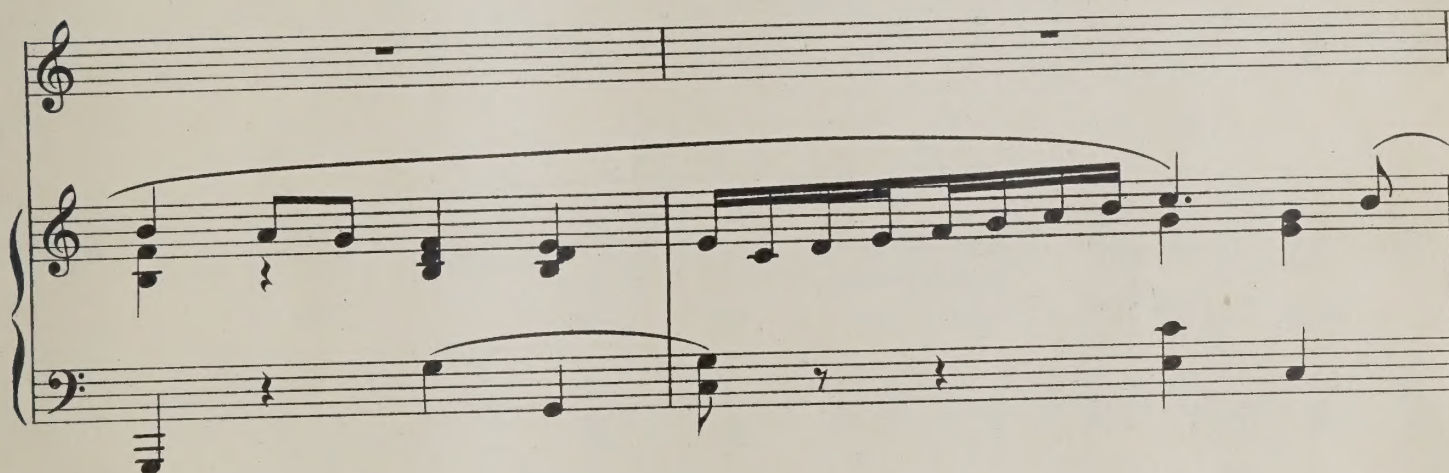
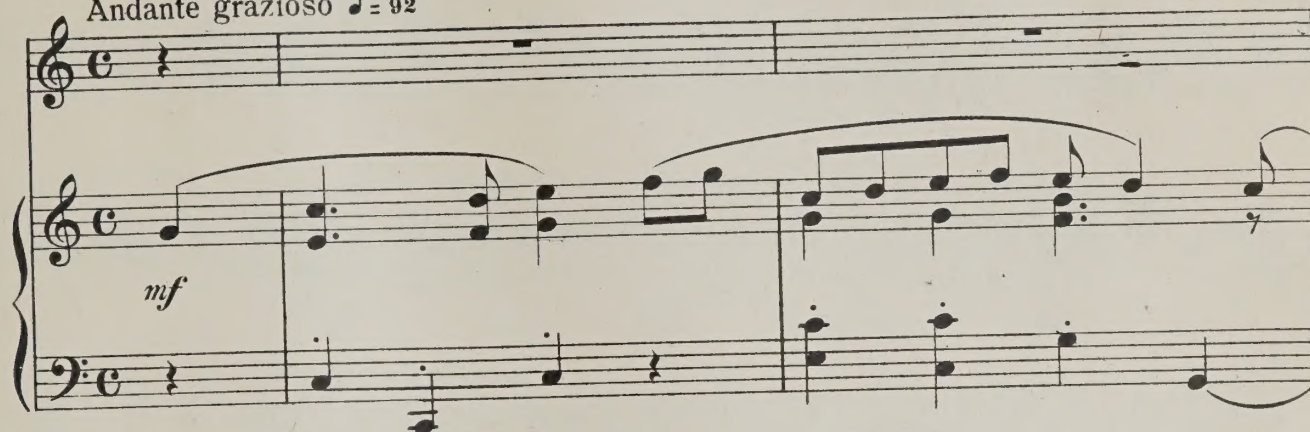
The Garland



FRANCIS HOPKINSON, 1737-1791

Edited and Augmented by
HAROLD V. MILLIGAN

Andante grazioso ♩ = 92



grove I chose, The vio - let sweet and li - ly fair, The

dap - pled pink and blush - ing rose, To

deck my charm - - ing Chlo - e's hair!

p

At

morn the nymph vouch - safed to place Up - on her brow the

var - ious wreath, The flow'rs less bloom - ing than her face, Their

poco allargando

scent less fra - grant than her hair!

mf

con espressione *molto rit.*

Their scent less fra - grant than her hair!

colla voce

With Pleasures Have I Passed My Days



FRANCIS HOPKINSON, 1737-1791

Edited and Augmented by

HAROLD V. MILLIGAN

Allegretto ♩ = 88

p sempre leggiero

rit.

mp

With pleas - ures have I pass'd my

a tempo

days, And ev' - ry min - - ute blest, No_____

se - cret sigh — con - troll'd my ease, No

wish dis - turb'd my rest. Thus void of

meno mosso

mp meno mosso

care my hours have flown, For still I

found my heart my own, For still I

poco allargando

found my heart my own.

mf a tempo

mf

But now O

poco rit.

mp a tempo

Love, I own thy reign, I find thee

in my heart, I know full well — the

pleas - ing pain, 'Twas Daph - ne threw the

dart! I saw, I heard, I felt the

poco rit. *a tempo*

flame, For Daph - ne smil'd and spoke, O

p leggiero

Cu - pid, take — an - oth - er aim, — or

poco allargando *mp a tempo*

else my heart is broke! To Daph - ne

colla voce *mp a tempo*

let the dart be thrown, And make her heart no

more her own! And make her heart, her

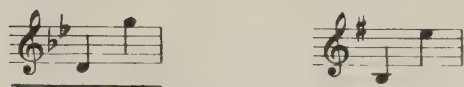
colla voce

molto rit. *f a tempo*

heart no more her own!

molto rit.

Give Me Thy Heart



FRANCIS HOPKINSON, 1787-1791

Edited and Augmented by

HAROLD V. MILLIGAN

Andante $\text{♩} = 84$

mf Give me thy heart— as

poco rit. *mp a tempo*

I give mine, Our hands in mut - ual bonds will join, Pro -

p

pit - ious may— our un - ion prove, What's

L.H. *L.H.* *L.H.*

life with - out the joys of love? the joys of love, The

p *f*

joys of love! Pro - pit - ious may our un - ion prove, What's

p *L.H.* *L.H.*

life with - out the joys of love?

poco rit. *tr* *poco rit.* *f a tempo*

Should Care knock rude - ly at our gate, Ad -

mp

mit - tance to ob - tain

p *rit.* *rit.*

mf a tempo

Cu - pid shall at the case - ment — wait, And

a tempo

bid him call a - gain, — And bid him call a - gain, — And

bid him, and bid him, And bid him call a - gain!

mf

Cu - pid shall at the case - ment wait, And

rit.

allarg.

bid him call a - gain, And bid him call a - gain!

allarg. *ff, a tempo*

subito p *molto rit.*

Tempo I

mf

Give me thy heart as I give mine. Our hands in mu - tual

mp

mp

bonds will join, Pro - pit - ious may — our un - ion prove, What's

L.H. *L.H.*

p

life with - out the joys of love? of love?

p

poco rit.

What's

"The joys of love"

poco rit. *p* *a tempo*

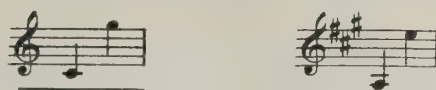
allarg.

life with - out the joys of love?

f *allarg.* *p*

allarg.

See Down Maria's Blushing Cheek



FRANCIS HOPKINSON 1737-1791

Edited and Augmented by
HAROLD V. MILLIGAN

Allegretto $\text{♩} = 84$

mp

See down ——— Mar - i - a's blush - ing cheek, The

tears of soft com - pas - sion flow,

p

Those

tears a - yield - ing heart be -

poco allargando

speak, A heart that feels for oth - er's woe.

poco allargando *p*

mf So hangs up -

a tempo *mp*

on the morn - ing rose The crys - tal drop of

Heav'n re - find A - while with trem - bling lus - tre

glows, Is gone and leaves no stain be -

poco rit.

hind, Is gone and leaves — no stain be - hind.

poco rit. *mf*

Earth ne'er — pro -

u tempo

duced — a gem — so rare, Nor wealth - y

o - cean's am - ple space, So rich — a

pearl as that bright tear That lingers

on Mar - i - a's face.

May not those drops that

fre - quent fall, To my fond hopes pro -

pi - tious prove? The heart that melts at

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'pi', followed by a dotted half note 'tious', then a quarter note 'prove?'. It continues with a quarter rest, a quarter note 'The', a half note 'heart', a quarter note 'that', a half note 'melts', and ends with a quarter note 'at'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with some notes marked with a '7' indicating a seventh.

Pit - y's call, will own the soft - er

This system contains the next two staves. The vocal line continues with a half note 'Pit', a dotted half note 'y's', a quarter note 'call,', a quarter note 'will', a half note 'own' (with a long horizontal line underneath), a quarter note 'the', a half note 'soft', and ends with a quarter note 'er'. The piano accompaniment continues with harmonic support, including some chords marked with a '7'.

voice of Love, Will own the soft - er

quasi ad lib.

colla voce

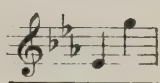
This system contains the third and fourth staves. The vocal line starts with a half note 'voice', a dotted half note 'of' (with a long horizontal line underneath), a quarter note 'Love,', a quarter note 'Will', a half note 'own', a quarter note 'the', a half note 'soft', and ends with a quarter note 'er'. Above the final part of the vocal line is the instruction *quasi ad lib.*. The piano accompaniment includes the instruction *colla voce* near the end of the system.

voice, the voice of Love!

pp

This system contains the fifth and sixth staves. The vocal line begins with a half note 'voice,', a dotted half note 'the', a quarter note 'voice' (with a long horizontal line underneath), a quarter note 'of', and ends with a half note 'Love!'. The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a '6' and the dynamic *pp* (pianissimo).

Enraptured I Gaze



FRANCIS HOPKINSON, 1737-1791

Edited and Augmented by

HAROLD V. MILLIGAN

Andante ♩ = 84

mf

1. En - rap - tur'd I
2. hear her sweet

gaze when my Del - ia is nigh, And
voice and am charm'd with her song; I

drink the sweet poi - son of love from her
think I could hear her sweet voice all day

poco rit.

eye. I feel the soft pas - sion per -
long. My sen - ses en - chant - ed are -

p a tempo

mf

vade ev - 'ry part, And pleas - ures un -
lost in de - light, When love and soft

u - sual play round my fond heart!
mus - ic their rap - tures u - nitel

p
leggiero

1^{mo}

2. I

2^{mo}

3. Be - yond all ex - press - ion my Del - ia I

poco allargando *poco rit.*

love, My heart is so fix'd that it nev - er can

colla voce *poco rit.*

a tempo *p*

rove, When I see her I think 'tis an an - gel I

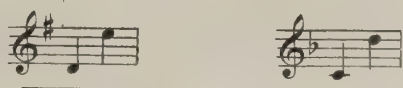
a tempo *p*

con fervore *allarg.*

see, And the charms of her mind are a heav - en to me!

colla voce *allarg.*

My Love Is Gone To Sea



FRANCIS HOPKINSON 1792-1791

Edited and Augmented by

HAROLD V. MILLIGAN

Andante ♩ = 76

a tempo

1. My love is gone to sea, Whilst
 2. One lit - tle month was past, And
 3. When clouds shut in the sky, And

I his ab - sence mourn, No joy shall smile on me Un -
 who so blest as we, The sum - mons came at last And
 storms a - round me howl, When liv - id light'nings fly, And

poco rit *a tempo*
 til my love re - turn, He ask'd me for his bride, And
 Jem - my must to sea, I saw his ship so gay, Swift
 threat - ning thun - ders roll, All hopes of rest are lost, No

poco rit *mp a tempo*

man - y vows he swore, I blushed and soon com - plied I
 fly the wave-worn shore, I wiped my tears a - way, I
 slum - bers vis - it me, My anx - ious thoughts are toss'd My

mf

poco rit.

blushed and soon com - plied, — My heart was his be - fore, — My
wiped my tears a - way, — And saw his ship no more, — No
an - xious thoughts are toss'd, — With Jem - my on the sea, — My

poco rit.

allegro *poco rit.*

heart was his, My heart was his be - fore. —
more, no more, And saw his ship no more. —
thoughts are toss'd With Jem - my on the sea. —

f allegro *poco rit.* *f allegro*

rit.

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